



UNDER THE IMMEDIATE PATRONAGE OF

HER MOST GRACIOUS MAJESTY,

AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

MAY 17, 1838.

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THE choir-boys of Her Majesty's Chapel Royal, who are domiciled at the Adelphi Terrace, under the roof of their Master and Musical Instructor, Mr. WILLIAM HAWES, have, as we intimated in our last number, of late exhibited symptoms of disaffection towards the mode of government adopted by this gentleman. We are given to understand that GENGE, the head-boy, has been withdrawn by his friends, or has seceded, from the establishment; and COOKE, a boy well-stricken in years, and therefore not likely, in the course of nature, to have remained much longer in the school, has been expelled. The latter has, we are informed, appealed to the Bishop of London, on the propriety of his summary dismissal. If, also, a report be correct, that the *parvi clerici* of St. Paul's recently submitted to the Bishop of Llandaff, as Dean of the Cathedral, a Remonstrance, setting forth a statement of their real or supposed grievances, it would seem to be equally apparent, that a spirit of dissatisfaction is, or was not confined to the boys of Her Majesty's chapel.

Now we have no desire, by a single expression, to wound feelings already, perhaps, exasperated by the occurrences to which we have alluded; nor to abet or increase any want of respect towards their superior, which may still be prevalent amongst the youthful members of the metropolitan and royal choirs. Without deciding on which side justice preponderates, we conceive that it falls within the limits of our duty to offer some remarks on the difference of treatment pursued towards the Westminster Abbey boys, and those under the management of Mr. HAWES, in respect of the emoluments derived from the exercise of their vocal abilities, at public or private entertainments.

During their residence with Mr. HAWES, his ecclesiastical pupils receive nothing in the shape of pecuniary encouragement, if we except the contributions (we be-
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lieve of no great magnitude) levied by them on the occupiers of the stalls and seats, at St. Paul's and the Chapel of St. James's Palace, on the annual recurrence of Christmas. As this money cannot be regarded as earned by honourable exertion, there is an absence of *one* strong inducement to that spirit of emulation which it is desirable to cultivate, within proper bounds, in a youthful seminary of choir-boys—we mean, a fair participation, with their principal, in the fruits of their industry and abilities. This inducement forms one of the principal features in the system pursued with the young gentlemen of Westminster Abbey; and, we entertain no doubt, has been one of the main causes of the character enjoyed by the boys belonging to the collegiate church, for propriety of conduct and remarkable professional skill.

MR. HAWES will not appear to be inadequately remunerated for the expense and trouble he incurs and takes, in the board and education of the lads under his care, if an average be struck of sums he receives directly, from the Civil List and Dean and Chapter of St. Paul's, for these purposes. And it should be remembered that this is not the only recompense he derives from his situation; inasmuch as he is permitted to make merchandize of the talents and time of his youthful choir, and to retain the whole profits attending their musical engagements, independently of "other considerable emoluments attached to the Mastership of the Chapel Boys."* MR. HAWES is engaged, throughout the year, to superintend the musical arrangements at the Court dinners of various City companies, and the annual celebration of several of the metropolitan charitable societies. All the proceeds which, on these occasions, he derives from the exertions of the lads under his care, he considers as strictly his own due; but the consequence is, that the boys want an incitement which exists in the Westminster Choir; and which has there, beyond a question, produced very beneficial effects.

Let us now turn to the practice observed by MR. TURLE, the Master of the boys at Westminster Abbey. This gentleman allows the boys who attend dinners, or other engagements, a full moiety of the agreed price of their assistance, which is usually the same amount as that received, on similar occasions, by MR. HAWES. The Westminster chorister may, therefore, on leaving his school, have earned and laid by a considerable sum—may have tasted the sweets of industry, and even obtained distinction in his profession. The Paul's, or Chapel Royal boy, on the contrary, completes his musical apprenticeship without having *earned* anything for himself, save a few paltry shillings awarded him for his attendance at amateur societies.

The effect of these different arrangements is, that the Westminster lad strives, by modesty of conduct, sobriety of deportment, cleanliness in person and apparel, and unwearied exertion, to win his way to the rank and emolument of head-boy; while the Paul's, or Chapel Royal boy, has little reason to care about the matter:—he has nothing to hope for—nothing to fear—save the loss or acquisition of the fee commonly received by the boys at their departure; though he feels even this may be withheld from caprice, or from some other variable, or inexplicable motive.

* Brief Account of Cathedral and Collegiate Schools, p. 66.

ON TEACHING MUSIC.

THE nineteenth century seems peculiarly to belong to the musical art. If we consider the prodigious impulse given to music towards the close of the last century, and which has not yet ceased to operate, we are surprised at the vast number of extraordinary men who have arisen in the musical hemisphere. In following this chronological order, we are obliged to group the numerous celebrated composers, who crowd around us, and divide them as it were by masses.

The history of the arts affords no example of a developement of genius at once so powerful and rapid; never was any half century so fruitful in taste and intelligence.

If we compare the celebrated musicians of this period with the most accomplished men in painting and literature, the parallel would be little favourable to the latter classes. Whatever merit these may possess, may it not be affirmed without injustice, that no such strides have been made in the sister arts as have been accomplished for music, by the genius and science of some of her later professors.

Music may be regarded as a universal language, something resembling the Latin of the middle ages, spoken by all the learned of Europe, and of which nine hundred and ninety-nine out of a thousand did not understand a word. At our concerts and other places of musical *rendezvous*, it is easy to observe how transitory is the impression made upon the audience, who for the most part do not understand the language of the orchestra. Just as the euphony of the Spanish or Italian tongue, when spoken with the Castilian or Florentine accent, gives a feeling of pleasure to those who know nothing of these languages, so it is with the greater part of musical amateurs. They confess their ignorance, but do not speak with the less enthusiasm. Ask one devoted to music, to give you the leading idea of the piece he has played, to point out its varied developement, the succession of ideas, the connection of the phrases, to translate, in fact, the musical thoughts as he would do a phrase in grammar; and he will tell you he knows the value of the notes, minims, crotchets, &c.; he can count the pauses; he plays loud when he sees *forte* written, and touches lightly when he reads *piano*; he can distinguish an adagio from an allegro, can cross his hands with dexterity, and play with spirit when he sees *con anima*; but he will think you most absurd if you talk with him of musical syntax. And what is the reason of all this, at a time when music has made such an astonishing progress among its leading professors. We do not hesitate to say, that it is owing to a radical defect in the instruction of children. It is to be traced partly to the ignorance of masters, and partly to the small degree of importance, which parents of families attach to the study of music. Who ever thinks of asking,—How can the pupil perform a piece of music he does not understand? how can he acquire a style when he does not know the meaning of a musical phrase? how can he be a musician without studying harmony and counterpoint?

The words composition, harmony, counterpoint, are pronounced in many families with a sort of terror.

Thus it is that the majority of young people read very badly, accompany and perform very badly; and so it will be, until musical studies shall commence with a good course of solfeggio and harmony, for this is the foundation of all; it is the orthography and syntax of music. But one objection occurs to us, and that is the small number of teachers of composition, so that pupils must be obliged to work at treatises on harmony, where the origin and principles of the musical language are, it must be confessed, explained with little interest, clearness, or method. We acknowledge we know not how to reply to this objection. We will hope, however, that an age, which has produced so many great geniuses, will some fine day bring to light an Aristotle of counterpoint.

CHARACTERISTIC PECULIARITIES OF FOUR GREAT
PIANOFORTE PLAYERS.

LISZT is distinguished for the most passionate declamation; Thalberg the most refined voluptuousness; Clara Wieck the most ardent enthusiasm; Henselt the

most delicate lyrical taste. Thalberg pleases us in the highest degree, and often enraptures; Liszt gives us the idea of supernatural power; Clara Wieck transports us to the higher regions; Henselt beautifully excites and gratifies the imagination. In purity of playing we would place them in the following order:—Thalberg, Clara Wieck, Henselt, Liszt. In extempore ability, Liszt, Clara Wieck. In depth and warmth of feeling, Liszt, Henselt, Clara, Thalberg. In thorough acquaintance with the principles of the art, Thalberg, Henselt, Clara, Liszt. In elevation of spirit, Liszt; in knowledge of the world, Thalberg; in somewhat of affectation of manner, Henselt; in self-respect, Clara Wieck. In musical judgment, Liszt, Thalberg. In beauty of design, Thalberg, Henselt, Clara, Liszt. Boldness, Liszt, Clara. Egotism, Liszt, Henselt. Acknowledging the merit of others, Thalberg and Clara. Not one gives the character of a piece of music without the individual colouring of his own mind; not one plays according to the metronome. In physical facility, Thalberg, Clara, Henselt. In aptitude to study, Liszt, Thalberg, Clara. In composition, Henselt. Playing without grimaces, Thalberg and Clara.

Liszt is the representative of the romantic school of the French; Thalberg, that of the seducing Italian; and Henselt and Clara represent the German sentimental school. (*R. Schuman.*)

REVIEWS.

VOCAL MUSIC BY MENDELSSOHN.

- 1.—*Ah! how fast our joys are flying! Canzonet, translated by G. H. Hudson. ROBINSONS AND BUSSELL, DUBLIN.*
- 2.—*The heavens are clear and the skies are bright, Canzonet, translated by the same. DITTO.*
- 3.—*Sun of the sleepless melancholy star, Canzonet, poetry by Lord Byron. BREITKOPF AND HARTEL, LEIPSIG.*
- 4.—*There be none of Beauty's daughters, Canzonet, poetry by Lord Byron. DITTO.*
- 5.—*Veni Domine, Motet for two soprani and alto. NOVELLO.*
- 6.—*Laudate pueri, Motet for two soprani and alto with double choir. DITTO.*
- 7.—*Surrexit pastor, choral Motet for treble voices. DITTO.*

The vocal melodies of Mendelssohn, in their simplicity and pathos, polished unity, completeness of thought and expression, exhibit a strength and purity of emotion, which at once carry them, like music from Heaven, into the depths of the soul.

No. 1 is characterised by a fascinating tenderness: the change into the relative major, at the words "Ah, how sad!" is a delicate touch of genuine pathos, and the whole is shaded by that softened colouring with which the fancy invests the scenes of days gone by.

No. 2.—The return of Nature to life and enjoyment in the season of "Spring," is a witching and exquisite melody after the manner of Weber. At page 4 in the first stave, bar 2, the accompaniment in the bass is misprinted.

No. 3 breathes a stronger feeling, and is both passionately conceived and expressed; whilst No. 4, a pure and perfect melody, is encircled in an accompaniment, which in its beauty, rivals the inspiration of the poet in "chaining the waves of human passion into a calm." It is delightfully descriptive of the lofty and romantic verses; and is a study worthy the attention of the musical student, not only from the perfect adaptation of the music to the ideas, but also from one or two very curious positions, and novel treatment of familiar harmonies.

Nos. 5, 6, 7, are three beautiful motets composed for the use of the nuns in the convent of Trinata de Monte at Rome. We may remark that M. Mendelssohn has selected such hymns as do not in any way impeach his character as a good Protestant, and which all Protestant ladies may warble without any twinges of conscience. The "Laudate" is a perfect gem; and each, from its freedom and facile character, will prove a delightful visitant in schools and the domestic circle.

METROPOLITAN CONCERTS.

MR. MORI'S CONCERT.—Her Majesty's Theatre, on Friday night, was crowded in every part by a very fashionable and respectable audience, Mr. Mori having kept his word in rendering the concert one of the most attractive of the season. There were two grand displays in the scheme, which carried everything before them, and which cast a comparative gloom over all other efforts, however great. These were Doehler's performance of the Fantasia on themes from Donizetti's "Anna Bolena," and Persiani's singing of the Finale from Bellini's "Sonnambula." These two magnificent exhibitions of vocalization and instrumentation created such a prodigious excitement, that there was little *furore* observable for other things which usually call forth the greatest enthusiasm. The "A te o cara" of Grisi, Lablache, Rubini, and Tamburini, which we never heard before, but it was *encored*, fell listlessly on the ears of the amateurs, merely because it succeeded Persiani's "Ah non credea." It was a great triumph for the latter *artiste*, and never was there a more rapturous demand for a repetition of her astounding *tours de force*, which the second time she raised in the richest profusion. As for Doehler, he fully confirmed the opinions formed of him on his *débüt* at Eliason's Concert. The extensive arena of the Opera House is, nevertheless, not the best calculated for pianoforte displays, as the majority of the audience cannot watch the manual dexterity of the performer. The *bénéficiaire* did little; but what he did was in every respect worthy of his reputation. He gave one of Mayseder's concertos, and with Lindley a duet, both of which were much applauded. Heinmeyer on the flute, and Labarre on the harp, played the other instrumental solos. There was a very large orchestra assembled, whose playing of the overture to Der Freischutz was exceedingly fine. In consequence of a dispute with M. Laporte, whose conduct we think was shabby, Persiani and Grisi were not allowed to sing the duet "Sul' aria," from the Marriage of Figaro; and the former, therefore, sung "Batti, batti," and with Tamburini, "La ci darem." Grisi and Albertazzi sang the "Ebben a te ferisce," from the Semiramide: it was a finished display, although we should prefer a voice of more compass in the "depths below" than Albertazzi's for the due effect. Mr. Phillips obtained an *encore* in Balfe's "Light of other days," the cornet à piston obligato in which was nicely played by Harper, jun. Ivanhoff had also to repeat his *barcarole*, "Or che in cielo." The other vocalists were Madlle. Placchi, Madlle. Caremoli, Mrs. Bishop, Miss Woodham, and Miss Woodyatt. Cramer, Mori, and Tolbecque were leaders, and Costa conducted. The concert had the besetting sin of being intolerably long. There were but few persons left at one o'clock in the morning to hear the "William Tell" overture, so the introduction was left out, and the band transformed the rest into a galopade.

MR. HAWES'S CONCERT.—The annual concert of Mr. Hawes was given on Saturday night at Willis's Rooms, King-street, St. James's, and was very well attended. There were no stars of any very great magnitude, but it was a satisfactory selection in many respects. Miss Isabella Prescott, a daughter of Mr. James Prescott Warde, the tragedian, made her first appearance in public. She has received instructions from Moscheles, and a favourable impression as to her talents as a pianist was produced by her clever performance of Thalberg's fantasia, founded on airs from Don Juan. With time and practice, Miss Prescott will take her stand in the profession. Giulio Regondi played poor Nicholson's fantasia on "Hope told a flattering tale," on Wheatstone's concertina, in a very surprising manner. The remainder of the programme was vocal, consisting of madrigals, glees, and solos. Of the former, there were Morley's "Now is the month of Maying," and Weelkes's "We shepherds sing." Bishop's glee, "Blow gentle gales" was *encored*, and Miss Hawes (a clever pupil of Mr. Kearns) received a like compliment in her ballad "As I walked by myself." The other vocalists were Mrs. E. Seguin, Miss Bruce, Miss Woodyatt, Wilson; Giubilei, Horncastle, Bennett, Robinson, Bradbury, Spencer, King, E. Taylor, Atkins, Elliott, Evans, Hawes, Moxley, &c. The most amusing portion of the scheme was Mr. Parry jun.'s Italian Opera Reminiscences, which bring before us the great Lablache, Grisi, and Ivanoff with striking fidelity.

SOCIETA ARMONICA, (Fourth Concert.)—Part I.—Symphony in F major;

Beethoven. Duetto, Mad. Albertazzi and Mr. Phillips, "Bella immago," (Semiramide); Rossini. Aria, Madlle. Caremoli, "Se Romeo," (Capuletti); Bellini. Cantata, MSS, Mr. Phillips, "Orpheus."—Violoncello Obligato, Mr. Lindley; Barnett. Scena, Madlle. Albertazzi, "Nacque al affanno non piu mesta," (Cenerentola); Rossini. Overture (Euryanthe); Weber. *Part II.*—Overture (Lo-doiska); Cherubini. Aria, Madlle. Caremoli, "Ah' se tu dormi;" Vaccai. Fantasia, horn, Sig. Puzzi; Puzzi. Scena, Madlle. Albertazzi, "My thoughts which forth had wandered," (Maid of Artois); Balfé. Trio, Madlle. Albertazzi, Madlle. Caremoli, and Mr. Phillips, "Dopo due lustri," (Donna Caritea); Mercadante. Overture (Joko); Lindpainter. Leader, Mr. Mori.—Conductor, Mr. Forbes. It is really too bad, with the talent composing the orchestra of this society, that more pains are not bestowed upon the performance. We can only attribute the tendency to bad playing, which is the distinguishing feature of the instrumental pieces, to the want of influence of the conductor, who is a mere cypher. Why are not the amateurs in the band kept in better *surveillance*? Surely something like one efficient rehearsal might be managed, so as to prevent the inequality now too often apparent in the execution of the overture and symphonies. If we could not get a *piano* from the instrumentalists, there was no deficiency in the *forte*—the F major was, as the Americans would have it, "an everlasting smash," from the beginning to the end. The vocal pieces were very indifferently accompanied by Mr. Forbes on the pianoforte,—he distanced the unfortunate singers throughout. The Mademoiselle Caremoli, who appeared for the second time at these concerts, was cruelly used in both her songs, and nothing but her fine voice secured her an encore in Vaccai's aria. She must, however, study hard, for she lacks style and refinement. Albertazzi was called upon to repeat her florid display in "Non piu mesta;" she certainly excels in this bravura, her cadenzas are elegant and neatly accomplished. We are curious to see the score of Mr. John Barnett's cantata, done for the first time on Monday. Our impressions are strongly in its favour, as a very fine piece of writing. The recitatives are impressive, and the leading theme graceful and flowing. Lindley revelled in his obligato, which afforded him every opportunity to bring out his breadth of tone, and to exhibit his crisp execution. There was much applause bestowed on the cantata, of which Phillips had a due share, for he was in good voice. The large room of Her Majesty's Theatre was well filled.

MR. NEATE'S SECOND SOIREE MUSICALE.—There was a good attendance at the Hanover Square Rooms, on Monday night, to hear the subjoined selection:—*Part I.*—Quartet, in G minor, pianoforte, violin, tenor, and violoncello, Messrs. Neate, F. Cramer, Hill, and Kroff; Mozart. Rec. and air, "I shudder at my past career," Miss Dolby; Jno. Thomson. Solo, harp, Mr. T. Wright; Wright. Air, "Tis sad thus to fall," Mr. James Bennett; Benedict. Fantasia, pianoforte, Mr. Neate; Thalberg. Air, "Heimweh," Herr Kroff; Reiseger. Quartet in D, two violins tenor, and violoncello, Messrs. E. W. Thomas, Willey, Hill, and Neate; Beethoven. *Part II.*—Sonata, in A, pianoforte and violoncello, Messrs. C. Salaman and Neate; Beethoven. Canzonet, "My mother bids me," Miss Dolby; Haydn. Concertino, in D, violin, Mr. E. W. Thomas; De Beriot. Air, "Sombre forêt," Mrs. Bishop, (Guillaume Tell); Rossini. Fantasia, pianoforte, Mr. Neate; Neate. The gem of the scheme was the quartet in D. It was admirably performed; nothing could exceed the ease and precision with which the *nuances* were observed by each performer. The slow movement was delicious; it is so replete with melodious imagery, and the concluding one is equally as fanciful, and beset with difficulties, exacting the most careful playing to take up the ever varying points; a more lovely quartet one could scarcely wish to hear, and the amateurs were loud in their praise. Mr. Neate's success was again unquestionable as a violoncello performer in the sonata, in which Mr. C. Salaman played with remarkable vigour and delicacy of touch. The two fantasias given by Mr. Neate, were both well received, especially that by Thalberg on the themes from "Don Juan." In the latter we thought Mr. Neate somewhat tame, which was not the case in Mozart's quartet, where he came out in great force. Mr. Hill is a very nice tenor performer. Mr. Thomas's attitude is ungainly and ungraceful, and he may easily remedy the defect, for it mars the effect of his steady style of playing. The solo on the harp was the hacknied "God save the

Queen." There was nothing striking in the variations, but Mr. Wright's display was by no means unworthy of the approbation bestowed upon it. Miss Dolby is improving—both her songs were well sung. Mr. Bennett, with the exception of a cadenza in bad taste in the first verse, demands our eulogium. Mrs. Bishop having been detained at another concert, came late to delight her hearers; Kroff, to fill up the time, singing another German song in addition to the one marked in the programme. Mr. Bishop was prevented by indisposition, from presiding at the pianoforte, and Mr. Neate had to go through the wearisome task of accompanying the vocal music and solos. There was every reason to be satisfied with the classical treat provided by Mr. Neate.

MR. J. BALSIR CHATTERTON'S CONCERT.—Bland were the smiles of the "ladies fair" who were fortunate enough to obtain seats at Mr. J. B. Chatterton's annual concert on Tuesday morning at the Hanover Square Rooms, and frightful were the frowns of the many disappointed visitors, who in vain attacked the orchestra and galleries, where the sweet sounds might be heard. We certainly shall not attempt to criticise the twenty-five pieces contained in the programme. They were, however, of the works of Mozart, Cimarosa, Rossini, Bochs, Meyer, Donizetti, Alari, W. H. Holmes, Vaccaj, Mrs. B. Lennard, Mayseder, Sacchini, Haydn, Corelli, Fioravanti, Bellini, Winter, Nicholson, Phillips, and J. B. Chatterton. There was consequently no lack of variety. The harpists and the harpites were both delighted with the performance of the *entrepreneur*, who has in sooth a fine tone, and facility in execution. He was most successful in his fantasia on a Russian melody, although it was "composed for the occasion," which means generally that it will never be heard again. Mori played as usual Mayseder. The vocalists we did hear were Mrs. Shaw, Mrs. H. R. Bishop, Miss Bruce, Mademoiselle Placci, Mademoiselle Caremoli, Ivanoff, De Begnis, and Begrez. Miss Fanny Woodham, Miss Birch, Mr. Parry, jun., were announced for the second part, for which we did not stop, losing Richardson's flute fantasia, and Lindley and Dragonetti's concertante duet. We were, however, worn out; for to hear the same things morning and night will wear out the greatest *fanatico*. Really the proprietors of the Hanover Square Rooms ought to supply a noble suite of rooms for the use of the "recorders" of things musical. We had almost forgotten to notice a display of Mr. Holmes on the pianoforte, who in consequence of Madame Dulcken having presented her *caro sposo* with a pianist in perspective, "at a very short notice kindly consented to perform, in her stead," divers freaks of his latest fancy. Rooke's *Amilie* was the victim, and dismal was the collection of common-places strung together "full of fury and unceasing sound" with which Mr. Holmes favoured us. It was unadulterated trash. Another "novelty" was an MS. ballad, rather equivocally announced, sung by Mr. Phillips, but which we hope was not his composition. It was called an "Invocation to Spring;" but it must have been a misnomer, for it was a cold cheerless melody.

MR. RICHARD CART'S SECOND MUSICAL SOIREE.—At night, on Tuesday, we again found ourselves at our old quarters in the Hanover Square Rooms, at a muster of flute amateurs. The pianoforte duet by Pixis struck us as being the most striking and effective. It was exceedingly well performed by the Misses Broadhurst, who are accomplished pianists. Heinmeyer's playing was much admired: his style is very elegant. We recommend Mr. Clinton not to compose for this *soirée*, or any other *soirée*; it was sorry stuff, and as we think very "unfluteable." Hausmann will make his way, if he plays always as well as he did in the trio. Mrs. Shaw sung beautifully, Miss Rainforth efficiently, and Mr. Begrez affectedly.

ANCIENT CONCERTS.—The presence of the Queen Dowager at the rehearsal, on Monday, and her Majesty yesterday evening, at the sixth meeting for this season, attracted an unusually brilliant audience. The vocalists were Grisi, Mesd. Shaw and Bishop; Rubini, Tamburini, Lablache, Hobbs, and Phillips. We record the programme, which emanated from the director for the evening, the Duke of Cambridge:—

Act I.—Coronation Anthem, The King shall rejoice, Handel; Aria, Cujus animam, Aria, Quam crebat, Duet, Quis est homo, Pergolesi; Duetto, No non

eredo (*Il Matrimonio Segreto*), Cimarosa; Song, *Non piu andrai* (*Le Nozze di Figaro*), Mozart; Solo and Cho. The marvellous work (*Creation*), Haydn; Song, *Let the bright seraphim* (*Sampson*), Handel; Aria, *Il mio tesoro* (*Don Giov.*), Mozart; Recit. *Divine Andate*, Duet and Cho. *To arms* (*Bonduca*), Purcell; Finale to the First Act of *Il Don Giovanni*, Mozart.

Act II.—Overture (*Anacreon*), Cherubini; Aria, *Sanctum et terribile* (*Confitebor*), Pergolesi; Madrigal, *Now is the month of Maying*, Morley; Aria, *I mio ben* (*Nina*), Paisiello; Trio, Corelli; Song, *Gratias agimus*, Guglielmi; Cho. *May no rash intruder* (*Solemon*), Handel; *Pregiera, Sommo Dio*, Winter. Recit. *acco*, *But bright Cecilia*, Solo and Cho. *As from the power*, Cho. *The dead shall live* (*Dryden's Ode*), Handel.

PROVINCIAL.

THE ITALIAN OPERA AT EDINBURGH.—The performances of the Italian company give universal satisfaction. The house was crowded on Thursday night, when the entertainments were Ricci's opera "*Un Avventura di Scaramuccia*." The scene, where Tomaso, the peasant, intrudes among the band of players, and is, after much uproar, taken to the guard-house, was highly ludicrous, and the animation and activity of Signor Bellini, and the comic effect which he imparted to it, was altogether admirable. The subsequent scene, in which Lablache, junior, Catone, and Sanquirico appear as Scaramuccia, Lelio, and Domenico, bewailing the uncertain chances of the stage, was equally animated, and was enlivened by an infusion of satire and pleasantry, which gave additional relish to the music. Signor Catone's brilliant voice was heard to great advantage in several passages.

Mlle. Scheroni performed the part of Sandrina, and displayed to great advantage her dramatic as well as her vocal talents. Miss Fanny Wyndham made her *debut* in the part of the Count of Pontigny, and her graceful and imposing presence, joined to her vocal talents, produced a deep impression on the audience. Her voice is a contralto of the richest and most melodious quality, flexible, and of surpassing sweetness, though by no means powerful. Her lowest notes are exceedingly beautiful, and the compass considerable, for a voice of the kind. Her articulation of the notes is distinct, and she sings with perfect ease, and with exquisite taste and expression. Her mellifluous notes captivated every ear, while her whole demeanour is marked by an ease and finished grace, that gives fine effect to her other talents. With what softness, and beauty, and appropriate expression did she sing the first air which introduced her to her admiring audience, "*Mi fa Lelio brutto muso*;" and when Scaramuccia asks her, in the character of the Count, if she has decided to marry Elena, and hints at the reproaching voice of the world, what a fine satirical expression she gave to the words—

"Il mondo, o babbuino,
Il mondo ridera."

To the song "*Le piu leggiadre e amabili*," she imparted unspeakable softness and beauty. Lablache fully sustained his part in this scene; and to the song "*Deh! prego, lasciatela partire innocente*," he gave an expression of tenderness that was truly touching.—*Edinburgh Courant*, 12th May.

CHIT-CHAT FROM THE CONTINENT.

DRESDEN.—Seldom has such enthusiasm been excited by the performances at this theatre, as has been produced by the opera "*Les Hugenots*." But it is only justice to say that the performance of the artists have had a considerable share in its success. Mad. Schroeder Devrient is above all praise in the character of Valentine. The last representation was made for the benefit of this actress, previous to her annual departure; and on this occasion, although the price of admission was doubled, every ticket was disposed of a week beforehand. Mayerbeer had been invited by the manager to assist in the performance, and the presence of this celebrated master was rapturously welcomed by the public. Mayerbeer left Dresden the following day for Paris.

ROUEN.—The residents in this place have just come to a decision worthy of the country of Boieldieu. Instruction in music is to be introduced into all the mani-

cipal schools. Such a step combines at once the interests of civilization and those of the art. An acquaintance with the elementary principles of music, cannot fail to refine and polish the minds and manners of the lower classes. And who knows what may one day result from the soarings of a talent, which for want of early culture, would for ever have lain buried and useless?

VIENNA.—At a concert lately given at Vienna, for the benefit of the destitute inhabitants of the inundated towns, M. Gaiger, a German pianoforte player, proved himself worthy to be classed with that brilliant constellation of masters, upon whom the eyes of all Europe are now fixed with admiration. Gaiger's name is worthy of a place beside Chopin, Liszt, Thalberg, and Doehler.

BRUSSELS.—The concerts at Brussels during the past season, have been no less brilliant than those of Paris. Many distinguished artists have been present; among others De Beriot, whose name is associated with sad but delightful recollections, and whose talents are by no means of an inferior order; Mlle. Pauline Garcia, a young singer, from whose voice and manner we augur much, with M. Servay, Canaple, &c.

A NEW INVENTION.—It is said that an Italian, named Mampieri, has invented a new method, by an acquaintance with which, persons who are very slightly versed in music may compose waltzes, quadrilles, and even symphonies for the orchestra. It may be right to add, that the author does not seem to have profited by his discovery, never having published any musical work.

DI TANTI PALPITI.—An anecdote is in circulation which bears hard upon Rossini, and by which he is likely to be deprived of the authorship of one of his most popular melodies. A composer named Barroni, much esteemed at Florence, in the first half of the eighteenth century, like the illustrious Beethoven, lost all at once, his hearing. He consulted the physicians of the place, but if we may credit Boileau, it was never famous for the successful cultivation of the art of Hippocrates, for he says—

Dans Florence jadis vivait un médecin,
Savant hâbleur, dit on, et célèbre assassin :

which may be Englished—

In Florence there lived a physician of yore,
In boasting much skilled, in despatching much more.

Though our composer doubtless met with many boasters among the Florentine faculty, he found no assassin, and, in despair, set out on a pilgrimage to Notre Dame, at Loretto. There a miracle was wrought in his favour, and he recovered his hearing; upon which he composed a choral hymn in praise of the Holy Mother. This was performed under the title of *Litanie della santa Cusa*, for the first time on the 15th of August, 1737. This Litany is repeated annually at the feast of the Holy Mother. Rossini when at the Notre Dame de Loretto, was so struck by the beauty of this cantilena that he noted it down, and introduced it into his *Tancredi*.

STRASBOURG.—Mad. Stockhausen and L. Kalkbrenner lately gave a magnificent concert in this place. The talent of these two artists has long been acknowledged at Strasbourg. The former has left impressions never to be effaced. Great talent possesses the peculiar characteristic of being always new, and becomes attractive in proportion as it is heard. That of Mad. Stockhausen and M. Kalkbrenner possesses, in a high degree, this quality. Need we say that the singing of Mad. Stockhausen bears the impress of high cultivation, and that the playing of Kalkbrenner has all the characteristics that the profoundest study could produce. It is impossible, says a Strasbourg journal, to hear a more brilliant, captivating, and elegant style, together with a more perfect mechanism than that of Kalkbrenner. Difficulties no longer exist for him, or exist only to elicit the power of his talent.

MONUMENT TO BELLINI.—A stately monument has been erected in the burial-ground *Père la Chaise* to the memory of Bellini. It is placed a little behind the tomb of Delille, and, by a happy approximation, between the tombs of Gretry and Boieldieu. It consists of a square pedestal from ten to twelve feet high, and

the figure of an angel, intended to represent Music, crowned with cypress, and holding in its hands a lyre, supported against its breast. Great credit is due to the sculptor, Marachetti, for the conception and execution of this noble work; but especially for the disinterested way in which he came forward on the occasion. The subscription opened to defray the expence had only reached the inadequate sum of 13,000 francs, and the pious design might have been frustrated, had not Marochetti offered to sacrifice time and money to this interesting object.

NAPLES.—Two young virtuosi named Taglioni (a name so dear to the arts) made their appearance lately at Naples, in an opera which Signor Tavantino borrowed from the French, and entitled, *I due Savoirdi*: the music was well sustained by the interest which always attaches to young debutantes.

MANNEHEIM.—An old violin is in the possession of Frenzel, musical conductor at Mannheim, which once changed masters under very peculiar and curious circumstances. It was purchased by Connt Trantmansdorf, master of the horse at the court of Charles II., of Jacob Steiner, a native of Absam, on the following terms:—Thirty-five louis d'ors to be immediately paid to the seller; and the Count further engaged to give him a good dinner daily, a coat embroidered with gold yearly, and two casks of beer. He promised him besides six florins monthly, and whenever he married, to supply his kitchen with hares. He was further to give him twelve baskets of fruit annually, and as many to his old nurse as long as she lived. The seller survived this agreement fifteen years, and the price of the violin was calculated to amount to between 8000 and 9000 florins.

THEATRICAL SUMMARY.

HER MAJESTY'S THEATRE.

One of the most numerous audiences ever assembled within the walls of the Italian Opera House, was collected last Thursday night. At the first rush, the pit and galleries were filled, and before the curtain drew up, hundreds of amateurs had found a "refuge for the destitute" behind the scenes, at every nook. The theatre, commanding a view of the stage, was occupied by a dense mass of anxious spectators. The excitement was indeed immense, and large sums were in vain tendered for a box. What caused the presence of such a multitude? There was no novelty—it was an old opera—it was not the *débüt* of a new prima donna, nor was there the Taglioni, or an embryo rival to be seen. The magic name of Mozart was the secret of the attraction—the performance of the immortal "Don Giovanni," was the magnet which drew together the art-loving *dilettante*, who when there is really good music, will emerge from the east and the west, and careless of fashion, will not hesitate to applaud to the very echo, the master-mind's musings. The *habitués* on their stock nights, may luxuriate in Bellini or Donizetti, but when the lessee appeals to the hearts and understandings of the musical world, he finds a ready response. It is undeniable after watching the reception of the "Giovanni" this season and former ones, that there really does exist in the public mind, a taste for, and perception of, the classical and beautiful. It is a useful lesson, and much profit, intellectual as well as pecuniary, may be gained by the example. It is demonstrated that audiences may be congregated, exclusive of the regular subscribers, who will be grateful for the production of works of the severe school—something which satisfies the judgment as well as appeals to the ear and senses. After such a triumphant demonstration of the enthusiasm of the Mozartians, there is every inducement for M. Laporte to persevere in the bringing forward of the best operas on the off-nights. And yet we wish he was not compelled to resort to the miserable means which he employs for that purpose. To propitiate the subscribers, Laporte can only produce Mozart on an alleged benefit night, and he uses any name for his object. Last Thursday night no more benefited Tamburini than it did any of his colleagues, but the truth must be told; the subscribers will not have the German masters—the light flimsy modern Italian are preferred. We doubt whether M. Laporte would succeed in the attempt to lead the taste of his chief supporters—he must of necessity follow

in their wake; but it is a question whether a distinct speculation for the satisfaction of the judicious amateurs might not be made to answer. At all events let us revel, by way of contrast (for we are cosmopolite in musical matters,) in the "Batti batti," on Thursday, and on Saturday we will be pleased with the polacca "Son vergin vezzosa."

The cast, on the present occasion, was as follows:—*Donna Anna*, Grisi; *Donna Elvira*, Madame Albertazzi; *Zerlina*, Madame Persiani; *Don Giovanni*, Tamburini; *Don Ottavio*, Rubini; *Leporello*, Lablache; *Masetto*, Di Angioli; *Il Comandatore*, Morelli. The *mise en scene* exhibited more than ordinary care; the view of Pandemonium was exceedingly well managed; Coulon having drilled an extra quantity of demons, and the property man having prepared a plentiful dose of blue-hued fire. If the celebrated Bartholomew Richardson—he of the fair, not of the massacre—had been alive and present, it would have broken his heart to have gazed upon the Ghost as he ascended in the last scene—it was delightfully supernatural. Leaving the scenic adjuncts, we must allude to the histrionic and vocal touches. Here united, Lablache placed all competitors in the most remote shade. It was enough to make Mozart start from his grave, to hear the tone with which the statue was addressed—"O statua gentilissima," and then his pranks at the supper table; his "notte e giorno," and the "Madamina il catalogo." These are prominent excellences; but who can describe his wonderful assistance in the concerted music? We despair, in our time, of ever seeing his like again in this respect. Lablache is a musician; he has a vivid perception of the serene and beautiful, and he is overjoyed when he has a chance of singing really good phrases which appeal to the understanding as well as to the heart. No singer more despises the vitiated taste of the day than Lablache; and nobody regrets more than he does that no other course was open to him than to pander to it, or else retreat into obscurity. Next comes, in importance, Rubini, whose "Il mio tesoro" was of course encored. There are so many beauties in his style of singing this lovely air, that he almost reconciles us to the redundancy of ornament in which he indulges. Tamburini is as gay and as vivacious as ever; his "Finche dal vino" is replete with rattling gaiety, and was asked for a second time unanimously. We wish the audience had been firm in having the serenade again, "Deh vieni alla finestra." Tamburini sung it delightfully, and was ably sustained by Mori's accompaniment. The sooner Morelli gives up the *Ghost* the better; he has not the shadow of a shade knowledge of the sepulchral notes which he has to pour forth; even Angioli was preferable. We have reserved our remarks as to the ladies last, because we really think the lords of the creation were the best. Of Grisi we can only say, that she retains all the imperfections which have been formerly objected to in *Donna Anna*. The trio, although it was encored,—*"Protegga il giusto cielo,"*—was ruined by the ill-judged shakes crescendo; and she also, at other passages, took great liberties with the text. Her greatest hit is in the death scene of *Don Pedro*; but it is a fine situation, and can scarcely fail in any hands. Persiani's acting of *Zerlina* was quiet and unostentatious. In the "*Vedrai carino*" she displayed her great capabilities, and in the "*La ci darem*" proved herself to be thoroughly cognizant of the composer's meaning. The duet was rapturously encored. In the "*Batti! batti*" she did not create the sensation we had anticipated: perhaps if she takes it lower on a future occasion, she will find reason to be satisfied with the original key. In all the concerted pieces she was of invaluable aid. A failure could only be expected from Albertazzi, for the music is too high for her. It would have better suited Persiani; but then *Zerlina* would have been sacrificed. We wish the superb scena of *Elvira* had been restored, as well as the whole of the music in the last scene. It was, however, altogether a grand field night for the Mozartians, and may we have many more of them.

There was no ballet, but there was a *divertissement*, in which Madlle. Nathalie Fitzjames was tremendously hissed, which was not in good taste, as the disapprobation ought to be directed towards the manager, for attempting to foist upon the public a *figurante* from the Academie Royale in Paris, as the Fitzjames, a first-rate *danseuse* of that Terpsichorean establishment.

On Saturday, there was an *emeute* of an exciting nature. After Persiani and Rubini had enraptured an immense assemblage of rank and fashion by their

singing in "*Lucia de Lammermoor*," there was an attempt made to repeat the ballet of "*La Ressemblance*" for Madlle. Nathalie Fitzjames. After a long-continued sibilant and other noises, symptoms of more active hostility were evinced by some *habitués*, and then Laporte found it necessary to come forward and ask the pleasure of the audience. He was responded to by shouts for Taglioni, Duvernay, Fanny Elsler, &c. Laporte replied, that the first had refused his liberal terms; the second was ill; and he had a medical certificate to that effect; and the last was coming; but the Parisian manager would not permit her to join his company before the next month. He said it was not his fault that the ballet was not better, as he could not find talent. The speech produced some effect; but the disturbance again began when the ballet re-commenced, and lasted till the falling of the curtain. We must mention that it is not true Taglioni has been offered "liberal terms." Laporte proposed less than the "*Sylphide*" can get at any obscure theatre in the French provinces. She comes to town next week, and will probably appear at Drury-Lane, as Bunn has written to her with a *carte blanche*. Fanny Elsler might have arrived sooner if Laporte had chosen; and we ask why was not the real Fitzjames engaged? She would have been, at all events, a good substitute. Her Majesty was present.

On Tuesday, Bellini's *Norma*; and the last act by way of "novelty and variety," of the "*Puritani*," Persiani not being sufficiently well to appear in the last act of the "*Sonnambula*," as originally proposed. Another riot was expected; but there was peace, although the anathemas of the subscribers, if not loud, were at least deep.

We need no ghost to tell us that the thread of life is of a mingled yarn, or that of all its strands the theatrical is the most chequered. Hope and disappointment run through it, now pure white, now jet black; anon blending into the light grey of true homespun hoddin, and then deepening into the shade of Oxford kersey. Or, to vary the metaphor, they see-saw up and down as boys on a plank, bump on the ground one minute, and fly-catching in the air the next! Thus we were to have had a new tragedy from the pen of the author of *Ion*, when an actress is taken ill, and the play is postponed *sine die*: this is the black strand of our first metaphor, the earth salutation of our second. But then comes the prospect of a new comedy by Sheridan Knowles. We leave our readers to trace and amend the figure themselves.

Still Mr. Talfourd's tragedy has been printed, and if not fortunate enough to see it decked out "in gorgeous pall" on the stage, we can feast our imagination upon it in the closet. *The Athenian Captive* is more dramatic on perusal than *Ion*, and involves more of the higher tragic element. The human interest is greater, whilst its fidelity to the spirit of the classic drama is certainly not less. We cannot enter upon a critique of this truly poetic play, for we have to write *de omnibus rebus*, in the space of a nutshell; yet must we quote two or three detached lines which may infer its beauty. The following is Homeric in its expression—

"Were he slain
In dashing back the dusky wall of shields."

The next is faithful to antique superstition—

"Gods of Athens!
Whom strong expostulation hath compell'd
To look upon my shame;"

and our concluding one, an impersonation at once of Grecia's divinest myth and her loftiest tragedy:—

"A column'd shadow, ponderous as the rock
Which held the *Titin*, groaning with the sense
Of *Jove's* injustice."

The last image is Æschylean.

Now, as to Knowles's play, report says that it is to be brought out on Wednesday next, and that it is—but hold: the raising expectation too high is pretty sure to lead to disappointment. Hence, *par parenthèse*, the folly of puffing of all kinds. So, to other matters. Mr. C. Kean has returned from his provincial trip to his injury in reputation, if not in profit. The houses are empty compared with

what they were, and the *vivats* faint ; in other words, the bubble is bursting. At the rival theatre, matters stand little better in point of "receipt of custom," we believe ; nor do we wonder at this. *Romeo and Juliet* has been twice murdered, that is, acted very indifferently in every part with one exception, and most of all so as concerns Miss H. Faucit's personation of *Juliet*. The frank, fervent maid of Italy, was interpreted by the feelings of a boarding-school miss of the present enlightened age ; and so utterly was even the common sense reading of the part perverted, that we will venture to say not one line throughout was given correctly. But how could the public tolerate such a performance ? Very well ; the public will tolerate anything—but they did not go to see it a second time. The case is similar with *The Wonder*, *The Provoked Husband*, and *The Jealous Wife*, as played here. But though the exquisite pastoral of *As you like it* was produced in very delightful style above a week since, it has not been repeated. These vagaries in management must spring from reasons of some sort, and were we to cast about to find them out, we should make pretty sure of being able to run them down. However, *Woman's Wit* (the title of Knowles's forthcoming play) is to set all to rights !

At the Haymarket, a broad laughable farce, called *Weak Points*, has hit the audience hard. It conveys, we believe, a moral, though we could not find that out. But it accomplishes all that a legitimate farce should do—it forces hearty laughter. A petite piece, entitled *Suzanne*, has likewise been brought out with success, for the purpose of displaying Celeste's pantomime, and her newly discovered art of speaking English.

Power is still fighting, philandering, and meandering in *The Groves of Blarney*, at the Adelphi ; and the Olympic company hold their *Levee* nightly for the benefit of the public. The St. James's has enlisted a very excellent burletta, *The British Legion*, in its service ; the Strand Theatre invites to see a curious animal, which answers to the name of *Tobit's Dog* ; and Ducrow has assembled wonders sufficient at Astley's to demand the town crier.—*Ohe ! jam satis.*

COURT CIRCULAR.

THE QUEEN honoured the performance of Lucia di Lammermoor, at her Majesty's Theatre, on Saturday evening, with her presence. Her Majesty was accompanied by the Duchess of Kent and the Royal suite.

The Duke and Duchess of Cambridge, Prince George, and the Princess Augusta of Cambridge, visited her Majesty's Theatre on Saturday evening.

Her Majesty and her august mother attended divine service on Sunday morning last, in the Chapel Royal, St. James's. The musical service was Nare's, in F. The anthem (taken from the 52nd chapter of Isaiah), "Awake, awake, put on thy strength," (Wise,) was sung by Messrs. Vaughan, Hawkins, and Bradbury. Mr. J. B. Sale presided at the organ.

The Princess Augusta attended divine service on Sunday morning, in St. Philip's Chapel, Regent-street.

THE SOIREE MUSICALE, given by Lord Burghersh to His Royal Highness the Duke of Cambridge, the Duke of Wellington, and a select party, was attended by Grisi, Albertazzi, Mrs. Bishop, Lablache, Rubini, Tamburini, Balfe, Stretton, Doehler, Herz, Benedict, Mori, and Lucas. In addition to *morceaux* from the popular operas, and an aria varied by Doehler, there was a selection from the opera of the noble amateur, and a cavatina by the Hon. George Fane, his lordship's son.

MISCELLANEOUS.

MRS. ANDERSON'S concert takes place to-morrow morning under the patronage of her Majesty. Mrs. Anderson performs the MS. concerto, by Mendelssohn, produced at the last Birmingham festival, and there played by its composer ; and also a grand duo with Mr. Blagrove, and the quintett by Beethoven.

Henz, the Paris pianist, and Rosenhain, the Franckfort pianist, have each arrived in London, as also, we believe, Paganini.

M. DOEHLER performs his fantasia on the *Guglielmo Tell* at the next Philharmonic Concert.

MESSERS. HILL AND DAVISON are to build the organ to be used at the approaching Coronation. The Abbey organ will be removed, and a large pedal organ, on the German scale, will be erected at the back of the orchestra, the keys being in front, at the distance of forty or fifty feet.

BEETHOVEN'S CHORAL SYMPHONY.—The *chef d'œuvre* of the composer, which on the recent occasions of its revival at the Philharmonic Concerts, attracted the fullest audiences ever known, all the extra guinea tickets have been eagerly purchased upon its announcement, will be rehearsed on Tuesday, preparatory to its performance at Mr. Moscheles' Concert on the following morning. Mr. Moscheles performs his duet for two pianos with M. Doehler, and the programme of his concert is throughout highly attractive.

The organ in the cathedral at St. Asaph, built by Elliott and Hill, has been heard at a distance of nearly three miles from the city. Our informant states that he heard "The Heavens are telling" whilst standing on a wooden bridge which crosses the river nearly three miles from the cathedral. On his mentioning the circumstance to Mr. Atkins, the organist, he was incredulous, until informed of the composition he had played that afternoon.

ST. LUKE'S, CHELSEA.—The situation of organist to this church is vacant by the removal of Mr. Goss to St. Paul's. Mr. Forbes and Mr. Goss, jun. are the favourite candidates.

THE CORONATION ORGAN becomes the perquisite of the organist, whoever that lucky personage may be; and its value has hitherto been commuted to a very handsome fine, paid from the Earl Marshal's office to the professor who presides at the instrument. It is yet in doubt whether Sir George Smart or J. B. Sale will be the fortunate individual. Whoever may be organist ought not also to undertake the office of conductor; it is the union of duties which are quite opposed to each other, and when attempted bring both appointments into discredit. This should be remembered at the Ancient Concerts, where Mr. Knyvett, by the double burden imposed upon him, too frequently makes a bad organist, and a worse conductor. How is it possible to *pedal* an organ and beat time simultaneously? The greatest improvement to these concerts would be to appoint Mr. Tule to preside at the organ, and thereby relieve Mr. Knyvett from unnecessary embarrassment and fatigue.

NOTICES TO CORRESPONDENTS.

"V. de P. receives our thanks."

"INQUISITORIUS" is acknowledged. We believe there is to be no new anthem performed at the approaching coronation; but if there be, we should hardly imagine Mr. NATHAN is the party employed to compose it.

MR. HURON shall be attended to.

M. CHOPIN. We understand this pianist visited London during the last season, but have no recollection of his having performed in public.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.

Donizetti. *Parishna* book 1, by W. H.
 Callcott.....*Londonale*
 Leslie Colonel. *Reels and Strathspeys*.....*Ditto*
 Herz. *Trios, Airs de Ballet, No. 2,*
 (from *Stradella*).....*Chappell*
 Diabelli. *Airs in Fra Diavolo, arranged*
 as duets.....*Ditto*
 Hunte. *Rondeau Martial from Ous-*
low's Opera, Le Guise.....*Ditto*
 Doehler. *Fantasia and brilliant varia-*
tions de Bravoure, Anna Bolena.....*Mori*
 Herz. *Fantasia on airs from Lucia di*
Lammermoor.....*Ditto*
 Burgmuller. *Diversissement on Airs*
from Le Fidele by Berger.....*Ditto*
 Musard. *Set 2 of Quadrilles from Lucia*
di Lammermoor.....*Ditto*
 —. *Vales*.....from.....*ditto Ditto*
 Young, S. *Rondo published for Author*
 and.....*Warne*

VOCAL.

Crouch F. N. "Old Father-land,"
 descriptive song.....*Chappell*

GUITAR

Schulz, L. *Introductions and varia-*
tions on La Biondina.....*Johanning*
 —. *Ditto*.....*Le Car-*
nival de Venice.....*Ditto*
 —. *Ditto*.....*The Yellow*
Haired Laddie.....*Ditto*
 —. *Tausend sapperment Waltz*
 by Strauss.....*Ditto*
 —. *Original Cavatina, Guitar*
tuned in E Major.....*Ditto*

MISCELLANEOUS.

Sola. *Tabbraccio ti Stringo, Guitar*
 Accompaniment.....*Chappell*
 —. *Il Canto*.....*ditto*.....*Ditto*

* * We have omitted two lists containing Pieces which have already appeared in our Weekly Record of New Publications; and we, once for all, give notice that Publishers who shall, in future, forward for insertion the titles of any works which shall not have been strictly brought out WITHIN THE WEEK, will thereafter be wholly excluded from this List.

MISS KOENIG

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Herz, H. Last New Fantasia on airs from Lucia di Lammermoor, performed by the author with the most brilliant success.

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Cerny, C. Three Fantasias from Lucia di Lammermoor.

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Boxes, Stalls, and Pit Tickets to be had at Addison and Beale's, 201, Regent Street; Charles Olivier's Music Warehouse, 41, New Bond Street; or of all the principal Music sellers; and of Signor Ivanoff, 208, Regent Street.

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QUEEN'S CONCERT ROOM, HANOVER SQUARE.



MR. MOSCHELES' GRAND

MORNING CONCERT, under the Patronage and in the presence of His Royal Highness the Duke of Cambridge, will take place on Wednesday next, May 23, 1838, to begin at half-past one o'clock.

Mr. Moscheles will have the honour to perform his Grand Concerto in E flat; Beethoven's Grand Fantasia, with Vocal Solos, Choruses, and Orchestral Accompaniments. In the course of the Concert, Moscheles' Duet Concertante on two Pianofortes by Messrs. Doehler and Moscheles, as performed at the Académie Royale at Paris by Messrs. Thalberg and Doehler. Mr. Heinemeyer, First Flute to His Majesty the King of Hanover, will play his celebrated Concertino, in which is introduced Haydn's National Hymn. In consequence of the great success of Beethoven's celebrated Choral Symphony, terminating with Schiller's "Ode to Joy," at the last Philharmonic Concert, Mr. Moscheles will, by particular desire, repeat and conduct it on this occasion. Mendelssohn's Overture to a Midsummer Night's Dream, will open the Concert, instead of that one by the Chevalier Spontini as previously announced, in consequence of the delay in that gentleman's arrival in England.

PRINCIPAL VOCAL PERFORMERS.

Mrs. H. R. Bishop, Miss M. B. Hawes, Dlle. Koenig, and Miss Masson; Herr Kroff and Mr. Balfe.

The Bands and Choruses will be on the largest scale, and composed of the principal performers of the Philharmonic, Ancient, and Royal Academy Concerts; and the Young Gentlemen of Her Majesty's Chapel Royal and Westminster Abbey. Mr. Turle will preside at the Organ in the Choral part of the Symphony. The celebrated Strauss (from Vienna) has kindly consented to join the above Band with his Orchestra. Leader of the First Part, Mr. F. Cramer. Leader of the Second Part, Mr. Loder. Conductor of the First Part, Mr. Benedict.

Tickets for the Room, Half-a-guinea each; Stalls in the Room, Fifteen Shillings; Stalls in Boxes, One Guinea each; to be had of Messrs. Cramer and Co., Regent Street; Mr. Chappell, Bond Street; Messrs. Collard, Cheapside; of other principal Music Shops; and of Mr. Moscheles, No. 3, Chester Place, Regent's Park. Where a plan of the Stalls may be seen.

CONCERT ROOMS, HANOVER SQUARE.

MR. W. STERNDALE BENNETT

has the honour to announce that his concert is fixed to take place on Friday Evening, May 25, 1838.

VOCAL PERFORMERS.

Mrs. H. R. B. shop, Mlle. Koenig, Mrs. Alfred Shaw, Mrs. W. Else (late Miss Deakin), Miss Dolby, and Miss Masson. Herr Kroff, Mr. J. Bennett, Mr. Allen, and Mr. H. Phillips.

Mr. W. S. Bennett will play a new MS. Concerto in F minor, and a new Caprice with Orchestral Accompaniments; Mr. Blagrove, Beethoven's celebrated Violin Concerto; Mr. Richardson, an Obligato on the Flute; and Mr. Moscheles will, with Mr. W. S. Bennett, perform his Duo for two Pianofortes, entitled "Homage to Handel." In the course of the evening the following Music will be introduced:

Symphony (D minor).....Spohr.
Overture (Hebriden).....Mendelssohn.

Overture (Preciosa).....Weber.

The Band will be numerous, effective, and complete in every department.

Leader, Mr. F. Cramer.

Conductor, Sir George Smart.

To commence punctually at Eight o'clock.
Tickets: Half-a-guinea each, to be had at all the principal Music Shops, and of Mr. W. S. Bennett, 75, Portland Chambers, Great Titchfield Street.

QUEEN'S CONCERT ROOM, HANOVER SQUARE.

UNDER the Patronage and in the

Presence of H.R.H. the Duke of Cambridge, The Earl and Countess of Jersey, Viscount Villiers, Sir H. and Lady Emily Hardinge, Lady Peel

MISS COOPER, and HERR ERNST have the honour to announce that their Benefit Concert will take place at the above Room on Friday Evening, June 1st, to commence at Half-Past Eight o'clock.

VOCAL PERFORMERS.

Madame Pasta, who will be engaged immediately on her arrival. Miss Lanza, Miss Cooper, Mr. Wilson, Herr Kroff, Sig. Castellani, Giubilei, A. Giubilei, Legonere, and De Begnis.

INSTRUMENTAL PERFORMERS.

Pianoforte, Miss Cooper; Harp, Miss F. Chatterton; Flute, Herr Ernst, Oboe, Mr. Barre; Bassoon, Mr. Baumann. An Improvisazione by Signor F. Pistrucci.

Tickets Half-a-guinea each, to be had of Miss Cooper, 59, Edgware Road; of Herr Ernst, 19, Norton Street, and the principal Music Sellers.

"HANDEL'S HEAD," BUCKLERSBURY.

MR. WATSON, AUCTIONEER

of MUSICAL and every Description of Property, Appraiser, and House Agent, 31, Bucklersbury.—Mr. W. flatters himself, from the long connexion he has had with the Musical Circles, (nearly 15 years), that Ladies and Gentlemen desirous of disposing of their Libraries and Instruments, will find, by entrusting them to his care for that purpose, that their interests will be more promoted than by any other channel.

Mr. W. embraces this opportunity of acknowledging the kind patronage that he has always experienced from Amateurs, the Profession, and the Trade in general.

To Messrs. Rowland & Son, 20, Hatton Garden, London.

GENTLEMEN,—I have been

prevailed upon by a friend to try your MACASSAR OIL, and have indeed found it of amazing benefit in my family; four of my children, a few years ago, were ill with the Scarlet Fever, and, until about three months since, there was not the least appearance of hair upon their heads. The medical gentlemen who attended them gave no hopes of it ever returning; but, after using your MACASSAR OIL a short time, I found, to my great delight, their heads covered with a short strong hair, which is now daily improving. You are at liberty to make whatever use you please of this letter to your advantage; as I live in the country, I have taken the present opportunity of conveying it by a friend to you.

I am, Gentlemen,

Your humble servant,

JANET SMITH.

Ottringham, Yorkshire, June 8th, 1829.

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A. ROWLAND & SON, 20, HATTON GARDEN.
Counter-signed ALEX. ROWLAND.

The lowest price is 3s. 6d.—the next price is 7s.—

10s. 6d. and 21s. per bottle.
Impositors call their trash the "GENUINE," and omit the "&" in the Signature, offering it for sale under the lure of being cheap.

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